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body but seem to be set on. It is possible that we have here a bronze of the T'ang period. The East Asian Art Department of the Berlin museums also owns a vessel which is similarly formed but differently decorated.*

BRONZE STATUETTE FROM JAPAN

This little figure belongs, when classed according to its style, to a group of forty-eight bronze statuettes which were taken from the Horyuji temple at Nara for the Imperial treasure and are now exhibited for the most part in the museum in Tokio.† Lately similar bronzes have been found in Korea, and it is very possible and indeed very probable that most of the early Japanese sculptures were imported from Korea to Japan or at least were worked by artists from the continent. At that time Japan was culturally and religiously dependent first on Korea and then upon China. However this may be, the style of all these figures cannot be separated from

that of the Chinese bronzes of the Nor-Wei period (386-534). They are just as characteristic for the Chinese Korean art of the VI Century as for the Japanese of the early VII Century, the period which is known as the Suiko period (593-628). The master is working from the full and deep experience of his soul. Cubic forms are given a delicate show of life. Folds, chains, and ribbons are placed in a stiff symmetry and geometric constraint, hands and feet are incorrectly proportioned. The figures wander about as if in dreams, in a stillness which is far from earth. All movement is limited. It is difficult to say which god is meant. All attributes which might give some indication are lacking. It is probably Kwannon who, together with the historic Buddha in the VII Century, is the god most revered in Asiatic Buddhism.

DR. WILLIAM COHN,

Editor of the *Ostasiatische Zeitschrift*
(*East Asian Magazine*).

CHILDREN'S MUSEUM

The Children's Museum takes pleasure in announcing that, beginning November 7th, there will be a story hour in the Children's Museum Room every Saturday at 3:00 P. M. Miss Ramsey, of Detroit Teachers College, will tell the stories. She has a thorough knowledge of literature, and has had experience in dramatics and story-telling. If the attendance warrants, the stories

will be repeated at the same hour on Sunday.

The stories selected for each month will be related to the exhibition on view at the time in the Children's Museum Room. In November, for example, when the history of the book, and the book as a work of art, will be on exhibition, the story of "How the Book Was Made" will be told.

*See Otto Kummel, *Chinesische Bronzen*, *Ostasiatische Zeitschrift*, Vol. VI.

†Compare Kosade Hamada, *Sculpture of the Suiko Period*, *Kokka XXII*, p. 519, and *Kondo Butsu Shashinshu*.